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PROVISIONAL CATALOGUE

OF

THE PAINTINGS

EXHIBITED IN

THE UNIVERSITY GALLERIES
OXFORD

*BY AUTHORITY OF THE CURATORS OF THE UNIVERSITY
GALLERIES*

Oxford

PRINTED AT THE CLARENDON PRESS

BY HORACE HART, PRINTER TO THE UNIVERSITY

1891

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PREFACE TO PROVISIONAL CATALOGUE.

THIS brief catalogue of the paintings exhibited in the University Galleries is intended to serve a temporary purpose. The catalogue compiled by the late Keeper, Mr. Joseph Fisher, who died in 1890, after 45 years' tenure of his office, has for some time been out of print, and as a certain quantity of new material has been collected, the Curators of the Galleries have thought it best to issue a provisional catalogue, however imperfect, at once. The compilers hope before long to publish a corrected and improved edition, and for this purpose would be grateful for any suggestions. All such communications should be addressed to the present Keeper, Mr. Alexander Macdonald.

The University Galleries, designed by Mr. C. R. Cockerell, R.A., were opened in 1845, when the large West Gallery (on the first floor), intended for the exhibition of paintings, was hung with pictures transferred from the Bodleian Picture Gallery. Some of these it has been found necessary to return to the Bodleian, in consequence of the numerous accessions which the University Galleries have since that time received by the liberality of Benefactors.

In addition to valuable pictures presented or bequeathed by Mr. John Bayley, Mr. J. F. Boyes, the Rev. Greville Chester, the Rev. Noel Ellison, Mr. George Fairholme, Mrs. Anne Hind, the Rev. J. W. Mackie, Mr. C. T. Maude, the Rev. the Hon. G. C. Percival, the Rev. J. Traherne, and others, three Benefactions in particular deserve very special notice. In 1850 the Hon. William Thomas Horner Fox-Strangways (b. 1795; succeeded as fourth Earl of Ilchester in 1858; d. 1865) presented 40 pictures, chiefly works of the early Italian Masters purchased in Rome. In 1851 the Rev. Thomas Penrose, D.C.L., Vicar of Writtle in Essex (1814-1851), and formerly Scholar of Winchester College, and of New College, Oxford, bequeathed 25 pictures, among them some fine examples of the Dutch and Flemish Schools. In March, 1855, Mr. Chambers Hall of Elmfield Lodge, Southampton (who died Aug. 29, 1855, aged 69), a collector of well-known taste, presented, in addition to a very valuable collection of etchings and drawings, a large number of pictures, some of which are among the chief treasures of the Galleries. Mr. Chambers Hall's portrait stands on a table in the West Gallery.

The chief works quoted in the following catalogue are Crowe and Cavalcaselle's (referred to as C. and C.) *History of Painting in North Italy* (2 vols. 1871), and *History of Painting in Italy* (3 vols. 1864), Waagen's *Treasures of Art in Great Britain* (4 vols. 1854-57), Mrs. Jameson's *Sacred and Legendary Art* (1857 and 1852), and *Legends of the Madonna* (1857), Smith's *Catalogue Raisonné* (1829-42), Walpole's *Anecdotes of Painting* (ed. Wornum, 1876), Nichols' *Biographical Anecdotes of W. Hogarth* (ed. 3, 1785), and the British Museum *Catalogue of Satirical Prints*.

Wessely's *Iconographie* and Husenbeth's *Emblems of Saints* (ed. 3, 1882) have been in frequent use, and, for dates and other facts about painters, Bryan's *Dictionary of Painters and Engravers* (ed. by Graves and Hamilton, 1886-9) has been generally consulted. Some MS. Memoranda kindly communicated by the Rev. W. D. Macray of the Bodleian, Fellow of Magdalen College, have in certain instances given information, otherwise unattainable, as to the names of early donors.

T. W. J.
H. G. W.

November, 1891.

NOTE.

All pictures are painted on canvas in oil unless otherwise stated.

All measurements are in inches. The first measurement is the height; then follows the breadth. The diameter of a circular picture is given.

In the description of a picture '*r*' (*right*) means 'opposite to the right hand of the spectator,' and '*l*' (*left*) 'opposite to his left hand.' But '*right hand*,' '*right foot*,' &c., are used to denote the 'right hand,' &c. of the person represented.

The general principle of arrangement of the pictures in the West Gallery is as follows:—to *r.* of entrance door, the early Italian Schools on both walls (the earliest on the opposite wall); to *l.* of entrance door, the Italian, French, Flemish and Dutch Schools on the same side as the door, the British School on the wall opposite. Above, the copies of Raffaele's Cartoons, with a few large pictures (chiefly Flemish).

The West Gallery is approached through the Raffaele Gallery, which contains (1) a collection of water-colour drawings by J. M. W. Turner, R.A. (presented by Mr. John Ruskin, M.A., formerly Slade Professor of Fine Art), a list of which is given below on pp. 59–61; (2) a selection from the drawings by Raffaele and Michel Angelo, purchased by the University in 1845, the Earl of Eldon contributing £4000. These drawings were catalogued by Sir J. C. Robinson in 1870: an extract from his Catalogue is placed below each drawing exhibited; (3) a few drawings by other Italian Masters.

CATALOGUE OF PAINTINGS

IN THE

UNIVERSITY GALLERIES.



IN THE WEST GALLERY.

1.

St. Lucia. Early Tuscan School, under the influence of Giotto.

Panel, tempera, gold ground. $24\frac{1}{4} \times 8$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

The Saint holds in her *r.* hand a small vase, in the mouth of which burns a flame ; in her *l.* hand is a poniard held by the blade, representing the instrument with which her eyes were bored out (more usually an awl). ‘When she stands with her lamp, she appears in the character given to her by Dante—the type of celestial light or wisdom.’ Mrs. Jameson’s *Legendary Art*, II. 237, 8.

2.

The Crucifixion, with ‘Pietà’ below. By Simone Memmi (Simone Martini, b. 1283, Sienese School).

Panel, tempera. $18\frac{5}{8} \times 12\frac{3}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

The figure on *l.* of the Cross is supposed by Waagen (III. 53) to be St. Peter ('nobly conceived'). On *r.* St. John. Below are the dead Christ and five women, the upper part of the body lying across the Virgin's knees, while the Magdalen kisses the feet.

'In the manner of Simone,' C. and C., *Ital.* II. 98 *note*.

3.

The Birth of the Virgin. By Taddeo Gaddi (about 1300–1366. Tuscan School).

Tempera, gold ground. Panel of oblong octagon form, about
 $14\frac{3}{4} \times 26\frac{5}{8}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

'The primitive treatment (of this subject) is Greek, and, though varied in the details and the sentiment, it has never deviated much from the original *motif*. St. Anna reclines on a couch covered with drapery, and a pillow under her head; . . . in front a group of women are busied about the newborn child. It has been the custom, I know not on what authority, to introduce neighbours and friends, who come to congratulate the parents.' Mrs. Jameson's *Legends of the Madonna*, pp. 159, 160.

4.

The Magdalen and St. Francis of Assisi. Attributed to Niccolò Alunno (Niccolò di Liberatore, b. at Foligno about 1430, d. 1502).

Tempera, gold ground. Two panels, each $23\frac{3}{4} \times 13\frac{1}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

‘The character of these two foliated panels is uncertain on account of repainting, but they seem to issue from the school of Alunno or his pupils.’ C. and C., *Ital.* III. 134.

5.

The Virgin, Child, and Saints. By Fra Angelico. (Frate Giovanni da Fiesole, 1387-1455. Tuscan School.) A triptych. St. Peter and St. Paul on the folding doors.

Panel, tempera. Central compartment $18\frac{1}{2} \times 12\frac{1}{2}$ in.,
doors $18\frac{1}{2} \times 6\frac{1}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

L. wing, St. Peter with keys; *r.* wing, St. Paul with sword and book. In the centre panel the Child seated in his Mother's lap holds in his *l.* hand the end of a scroll inscribed: DISCITE A ME QVIA MITIS SVM & VM . . . ('Learn of me, for I am meek and lowly'). The kneeling Friar on *l.* with the red star over his head is St. Dominic.

6.

The Annunciation. Attributed to Fra Angelico (Frate Giovanni da Fiesole, 1387-1455. Tuscan School).

Panel, tempera. $8\frac{7}{8} \times 7\frac{1}{2}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

The scene is placed in a court-yard with a *loggia* on each side; a vista of cypress avenue seen through an open door in the wall at the back.

See C. and C., *Ital.* I. 574, where the second plate represents an Annunciation by Fra Angelico now in the Accademia

Delle Belle Arti at Florence, the same as this in general composition but differing in some details. The same picture is engraved in the *Galleria di Firenze*.

The panel has apparently been of the same shape—a diamond, from each side of which springs a semicircle—as a series by Giotto now in the Accademia at Florence.

7.

The Magdalen and St. Catherine of Alexandria.

Tempera, gold ground. Two panels, each $34\frac{5}{8} \times 12\frac{1}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

The *r.* hand of the Magdalen supports a slender vase (the alabaster box of ointment). St. Catherine carries the palm of martyrdom in her *r.* hand; her *l.* hand rests on a wheel, the instrument of her death.

8.

Flight of the Vestal Virgins to Caere. By Fra Filippo Lippi (about 1400–1469. Tuscan School).

Panel, tempera. $24 \times 64\frac{1}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

The story represented is that of L. Albinus, at the time of the taking of Rome by the Gauls, as told by Livy (V. 40, 41). On *l.* in middle distance within the city a Gaul is touching the beard of a seated Roman (M. Papirius), and two Gauls near him are attacking Romans with drawn swords. Groups of Romans with laden mules and horses leave the city by gates on either bank; others are swimming the Tiber or crossing the bridge where a blind beggar is stationed. In the centre of the foreground nine Vestal Virgins with a priest (*Flamen*

Quirinalis) have just crossed the bridge (the *pons sublicius* leading to the Janiculum), and are invited by a plebeian named L. Albinus to mount his waggon, which the members of his family give up to them. To *r.* in foreground the Vestals and the priest are seen seated in the waggon, while L. Albinus and his family walk by the side, and in the middle distance is shown the arrival at Caere and the presentation to the priestesses there, in front of the temple of the goddess, of the sacred image and vessels. The architecture of the principal building shown in Rome is apparently suggested by the Pantheon (built more than 300 years later than the date of the story), and to the left appears the column of Trajan (later still). The walls of the city are of the ordinary mediæval type, the costumes are Italian (15th cent.), and the sacred vessels such as might have been seen in the treasuries of Italian churches of the painter's time.

According to C. and C. (*Ital.* II. 350) this picture is 'much in Fra Filippo's manner, but bears marks also of his school.' Waagen (III. 53) regards it as undoubtedly by Filippo:—'A very rich composition. The delicate heads and graceful motives lead me to attribute it to his earlier time.'

9.

A Tournament. Italian: late XVth Cent.

Panel, tempera. $17\frac{1}{8} \times 64\frac{1}{8}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Clearly a tournament and not a battle scene. The two commanders carry truncheons of different patterns. Behind them on each side a reserve body of knights, with trumpeters in front. The Marshal with drawn sword is stopping a

charge. One knight has been unhorsed. In the background a town with towered walls, and small pyramidal hills (very conventional).

10.

Portrait of a boy. By Gentile Bellini (about 1427-1507. Venetian School). See No. 11.

Panel, tempera. $14\frac{1}{4} \times 10\frac{1}{8}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Profile to r. Bust. Less than life size.

Gentile Bellini was 'often commissioned to paint portraits, and there are carefully executed tempera-profiles in the Capitol at Rome and in the University Gallery at Oxford that may be classed among the first productions of his shop.' C. and C., *North. Ital.* I. 121. A footnote follows: 'Two profiles of boys facing each other, bareheaded, both youthful, of a fair reddish tempera very carefully treated, wood, half-life, busts, on green ground.' Waagen (III. 53) says of these pictures: 'Two very unaffected portraits of boys in profile, bearing the name of Masaccio, are decidedly not by him, though I know of no master to whom I can assign them.'

11.

Portrait of a boy. By Gentile Bellini (about 1427-1507. Venetian School). See under No. 10.

Panel, tempera. $14\frac{3}{8} \times 10\frac{1}{8}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Profile to l. Bust. Less than life size.

Formerly attributed to Masaccio.

12.

The meeting of Joachim and Anna. Attributed to Fra Filippo Lippi (about 1400–1469. Tuscan School).

Panel, tempera. $7\frac{7}{8} \times 18\frac{7}{8}$.

Presented by the Hon. W. Fox-Strangways in 1850.

The scene lies in a garden not far from a city. Joachim advances from a gate-way to take the hand of Anna. An angel above lays a hand on the head of each, as though bringing them together. Behind Anna stands a young girl dressed in white, apparently meant for her future daughter the Virgin Mary—a remarkable treatment of the subject, which R. Ghirlandaio also adopted.

This picture, formerly attributed to Pesello, has been recently assigned to Fra Filippo Lippi by the high authority of 'Ivan Lermolieff' (Giovanni Morelli). See his *Kunstkritische Studien: die Galerien zu München und Dresden*, 1891, p. 124: 'Zu den köstlichsten, empfundensten Werken des Fra Filippo rechne ich das Bildchen mit der Vermählung Joachim's mit der heiligen Elisabeth [*a slip for Anna*] in der University-Sammlung zu Oxford.'

13.

St. Paul. By Marco Zoppo (fl. about 1468–1498, worked at Padua, Venice and Bologna).

Panel, tempera, gold ground. $19\frac{1}{2} \times 12$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Standing figure, seen nearly to the knees, reading a book which contains Greek characters. L. hand on hilt of sword.

'A rude tempera by Zoppo.' C. and C., *North Ital.* I. 349. Also mentioned by C. and C., *Ital.* III. 35. Formerly attributed to Luca Signorelli.

14.

The Virgin, Child and Saints. By Sano di Pietro (1406-1481. Sieneſe School).

Panel, tempera, gold ground. $21\frac{1}{2} \times 14\frac{1}{2}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

An angel on each ſide above, a Saint below. The Saint on *r.* is St. Catherine of Alexandria. The Saint on *l.* is an old man with a ſhort white beard, who holds a roſary, poſſibly St. Dominic in the white frock of his order without the cloak, or perhaps St. Bernardo Tolomei.

'Sano di Pietro. The Virgin and Child; two ſaints and two angels. An indubitable picture to all acquainted with the maſter.' Waagen, III. 53.

15.

A ſhip in a ſtorm. Miraculous appearance of a Saint.

Panel, tempera. $11 \times 22\frac{3}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Poſſibly an *ex voto*. The Saint is St. Nicholas of Myra (commonly called 'of Bari'), the patron of ſeamen. See Mrs. Jameson's *Legendary Art*, II. 72. The ſhip's company are throwing cargo overboard, while one man kneels at the ſtern with arms outſtretched towards the Viſion. A mermaid or ſtorm-ſpirit is ſeen diſappearing in the waves, as the ſtorm rolls away. Coaſt with low hills in diſtance.

16.

The death of Julius Caesar, in four scenes. Attributed to Spinello Aretino (1332-1410. Tuscan School).

Panel, tempera. $15\frac{1}{4} \times 53$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

(1) Caesar sacrifices. The omens are unfavourable. Image of Apollo (APPOLLO) over altar.

(2) Caesar receives a letter of warning. The background suggests the porch and dome of the Pantheon.

(3) Interior of the Senate-house. Caesar is stabbed by Casca (CHASCHA) and Brutus.

(4) Caesar's body laid out and burned in the Forum. The by-standers express their grief and horror.

17.

Five scenes from the story of Lucretia and Sextus Tarquinius. From a Cassone. Tuscan School. XVth Cent.

Panel, tempera. $11\frac{1}{2} \times 45\frac{1}{2}$ in.

Presented by the Rev. Greville Chester in 1864.

(1) Tarquin in Lucretia's chamber.

(2) Outside the house, Lucretia dressed in black dictates a letter to a scribe.

(3) Lucretia's father and husband with Publius Valerius and Brutus arrive at Collatia.

(4) Lucretia stabs herself.

(5) Tarquin and his companions ride away from the gates of Rome, which men inside the wall are about to close upon them.

18.

The Annunciation. Formerly attributed to Pesello (1367-1446. Tuscan School).

Panel, tempera, gold ground. 25 × 19 in.

Presented by the Hon. W. Fox-Strangways in 1850.

Above on *l.* sits God the Father with triple crown, and lays one hand on the angel of the Annunciation, who kneels almost prostrate before Him. On *r.* on clouds kneel three rows of angels. Lower down, to *l.*, the same angel is seen descending to earth. Below on *l.* the angel kneels before the Virgin, who is seated under a blue rectangular *loggia*. Close to a column the Dove is seen descending.

Waagen (III. 53) apparently refers to this picture: 'Benozzo Gozzoli. An Annunciation of very original conception. Of the earlier time of this admirable master.'

19.

St. Nicholas of Myra and St. Dominic. By D. Ghirlandaio. (Domenico Bigordi, 1449-1494. Tuscan School).

Panel, tempera. 29 $\frac{7}{8}$ × 12 in.

Presented by the Hon. W. Fox-Strangways in 1850.

On *r.* St. Dominic in the dress of his order holding a lily and a book, with a red star in his aureole and two crowns suspended in the air above his head; on *l.* St. Nicholas habited as a bishop in mitre and cope, with jewelled glove and pastoral staff. At his feet lie three small golden balls, which 'in general are understood to signify the three purses of gold which he threw into the poor man's window,' though other explanations are given. See Mrs. Jameson's *Legendary Art*, II. 68.

20.

St. John the Baptist. By Antonio Pollaiuolo (1426–1498. Tuscan School).

Panel, tempera. 61 × 27 in.

Presented by the Hon. W. Fox-Strangways in 1850.

The Saint, who wears an under-garment of camel's hair, holds in his *l.* hand the slender shaft of a cross, and a scroll which shows ECCE . . . NUS . . . ('Behold the Lamb of God'). At his feet lies a small vessel of bronze, such as might be used in baptising. The axe which has been struck into the tree-stump to *r.* suggests an allusion to the text: 'now also the axe is laid unto the root of the trees.'

21.

St. Bartholomew and St. Julian. School of Ghirlandaio.

Panel, tempera. 30½ × 24¾ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Background of panelled marbles. Above the heads an inscription runs across: BARTOLOMVS APLVS SCS IVLIANVS. On *r.* St. Julian (of Cilicia) holding a sword, the instrument of his martyrdom. On *l.* St. Bartholomew with a book (the Gospel of St. Matthew).

22.

Portrait, formerly called 'Head of Masaccio by himself.' Attributed to Francesco Granacci (b. 1477. Tuscan School).

Panel, tempera. 13 × 10¾ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Bust, life size, of a young man with dark hair, who looks to the *r.* Landscape in background, with two small figures

in middle distance—a lady in a red dress taking the hand of a knight in armour.

‘We might believe, in consideration of two very clear-toned and slightly relieved but much finished bust likenesses of a male and female in the Museum of Berlin and in the Gallery of Oxford, that Granacci was frequently engaged in his youth as a portrait painter.’ C. and C., *Ital.* III. 536.

‘Oxford Gallery. Male, full face, almost life size, ascribed to Masaccio. The school of Dom. Ghirlandaio and Mainardi is here plainly revealed.’ *Ib.*, *note*.

Waagen (III. 53) is inclined to attribute this portrait to Domenico Ghirlandaio. Granacci was his pupil.

23.

An Angel and St. Antony. By Francesco Granacci (b. 1477. Tuscan School).

Tempera. 12 × 12 in.

Two small panels arched at top in one frame, each about 5½ in. broad. They have been rounded at the foot.

Presented by the Hon. W. Fox-Strangways in 1850.

The Angel’s hands hold what seems to be a wreath. The Saint in a monk’s frock holds a book in his *l.* hand: a flame is in his *r.*

‘Elsewhere we trace in Granacci a bias in the direction of Fra Bartolommeo, as in two ovals representing St. Antony and an angel, in the University Gallery at Oxford.’ C. and C., *Ital.* III. 540.

In the Library at Christ Church, Oxford, is a corresponding panel by the same hand representing St. Francis of Assisi, the gift of the same donor.

The book and the flame are commonly used to characterise St. Antony the Hermit (d. A.D. 356 in the Theban desert),

who is frequently represented in a monk's habit and cowl, as the founder of monachism. But the beardless face, the age of the Saint, and the association with St. Francis of Assisi, point perhaps to the picture being intended for St. Antony of Padua, the Franciscan (1195-1231), who also has for one of his emblems a flame.

24.

A Dominican Saint preaching outside a Church. Attributed to Jacopo Bellini (about 1400-1460. Venetian School).

Panel, tempera, gold ground. $24\frac{1}{8} \times 24\frac{1}{8}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

C. and C. have the following remarks under *Jacopo Bellini* (*North Ital.* I. 113, and *note*):—

‘To these we may add a picture in the Oxford Museum of a Dominican preaching in a public square, a panel likely to have been done in Jacopo’s workshop. A Dominican stands in the midst of a square in front of a church, and in a portable pulpit. He is surrounded by spectators, many of whom are seated. He turns more particularly to a Pope listening at a window. This is a small panel on gold ground, thickly laid in with opaque distemper, quite in the character of Jacopo’s sketch-book.’ The sketch-book in question is in the British Museum.

C. and C. do not notice the Vision of the Saviour with the Cross which appears to the preacher, and to some few among his hearers: nor the presence of a group of Jews on the *r.*

The preacher is possibly St. Vincent Ferrer (born 1357, canonised 1455). He preached in France, Italy, England and Spain, and is said to have converted vast numbers of the Jews.

25.

A juggler performing. Italian: XVth Cent.

Panel, tempera. $14\frac{7}{8} \times 23\frac{1}{2}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

A crowded scene of upwards of thirty figures. To *r.* a king on a raised seat looks down on the performance. In the centre of the foreground a man stands on his head and hands, with legs up in the air. More to the right two youths wrestle, and behind them two others play on a sort of guitar. On *l.* of foreground two ladies look on, one of them in a cloak of the same pattern as the king's, holding a handkerchief. Behind and round these groups are other spectators. Possibly the scene represented is that of the betrothal of Agariste, the daughter of Cleisthenes, despot of Sicyon, when Hippocleides lost his chance of the lady's hand by standing on his head on a table and gesticulating with his legs. See Herodotus, VI. 126-129. If this is the subject, the lady with the handkerchief is Agariste, the wrestlers and musicians are competitors for her hand, and the young man in the centre with the golden scarf is probably intended for Megacles, the successful suitor.

26.

Virgin and Child. School of Lorenzo di Credi (1459-1537).

Panel, tempera. $22\frac{3}{8} \times 15$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

A landscape is seen in the distance through a square window—a pond, trees, and a town containing a church.

‘Of delicate feeling, but unusually pale in the colours.’ Waagen, III. 53. ‘A feeble Virgin and Child, of the school.’ C. and C., *Ital.* III. 414. The background has something of a Flemish character.

27.

The Holy Family. Italian : early XVIth Cent.

Round panel. 33 $\frac{3}{4}$ in. Tempera.

Presented by the Hon. W. Fox-Strangways in 1850.

Probably represents a rest on the flight into Egypt. On back: ‘La Vergine e San Giuseppe adorando il Bambino, di Luca Signorelli di Cortona, della Galleria del Marchese Capponi Pasquali di Firenze.’ C. and C. (*Ital.* III. 35) apparently refer to this picture. ‘Assigned to Luca Signorelli—Holy Family, round, feeble production of a painter later than Lorenzo di Credi; the colour and handling reminiscent of that of Pier’ di Cosimo.’

28.

Hunting Scene. By Benozzo Gozzoli (1420–1497. Tuscan School).

Panel, tempera. 26 $\frac{1}{4}$ × 67 $\frac{1}{2}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Formerly called ‘Hunting by Moonlight.’ The darkness of the picture seems meant to represent the gloom of the forest as twilight comes on and the crescent moon begins to show. On back: ‘Una Caccia nelli Boschi di Pisa di Benozzo Gozzoli.’ If the scene is in the neighbourhood of Pisa, the water in *r.* distance may be either the sea or the river Arno. The time of year appears to be autumn, as the oaks are just beginning to turn brown.

29.

Portrait of Christopher Columbus.

Panel, tempera. $22\frac{1}{4} \times 19\frac{3}{4}$ in.

From the Bodleian Picture Gallery. Presented by Mr. Mould, of Wadham College, in 1708.

Half-length, less than life size. Holds in *l.* hand a mariner's compass. From the neck hangs by a ribbon a small metal object. The features appear to be the same as in an engraved portrait of Columbus, published in 1794, 'from an ancient Spanish picture in the possession of Edward Horn, Esq., of Bevis Mount near Southampton.'

Columbus was born at Genoa in 1442, and died in 1506.

30.

Portrait of Garcia de' Medici. By Bronzino (Angiolo Allori, called Il Bronzino, 1502-1572. Florentine School).

Panel, tempera. $25\frac{3}{4} \times 20\frac{1}{4}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

Half-length, life size. Represents a youth apparently about 14 or 15 years old. Garcia or Garzia de' Medici (so named after his maternal grandfather), third son of Cosimo I of Florence (1st Grand Duke) and of Eleonora of Toledo, seems not to have been more than 19 at the time of his sudden death in 1562. 'Report ran that he had stabbed his brother (Giovanni), and that Cosimo in a fit of rage ran him through the body with his own sword' (Symonds' *Renaissance*

in Italy: the Catholic Reaction, I. 412). Vasari, in his account of Bronzino (*Degli Accademici del disegno*), mentions various portraits by him of the Grand Duke's sons. 'Ritrasse dopo alcuni di nuovo ed altri la seconda volta tutti i figliuoli del duca, il principe don Francesco, il signor don Giovanni, don Garzia, e don Ernando, che tutti sono in guardaroba di sua Eccellenza.' An engraving by Adriano Halluech (no painter's name or date given), though from a different picture, strikingly corresponds with this portrait in dress, attitude, face and age. On back (partly illegible): 'Ritratto di Garcia de' Medici, di Angiolo Allori . . . esistente (?) nella Galleria dei Conti Guidi di Firenze.'

In the frame are inserted eight small oval panels painted in oil, in the style of the later imitators of Michel Angelo.

31.

Portrait of Baccio Orlandino.

Panel, tempera. $45\frac{1}{2} \times 34\frac{1}{2}$ in.

Presented by Mr. John Bayley in 1849.

Three-quarters length, nearly life size. The fingers of the right hand rest on a paper, the inscription on which (partly illegible) shows that it is a letter addressed to the most Illustrious Signor Baccio Orlandino, Ambassador from Tuscany to the Catholic Court of Portugal from the year 1575 to the year 1580.

Formerly called 'Baccio Orlandino, a Florentine Senator, by Bronzino.' Angiolo Allori, called Il Bronzino, probably died in 1572. This portrait may be by Alessandro Allori (1535-1607), his nephew and pupil, also called Il Bronzino. Vasari says that he painted many portraits.

32.

Sketch for fresco of The Last Supper. By Andrea del Sarto (Andrea d'Agnolo, 1487-1531. Florentine School).

Panel. $29\frac{1}{2} \times 69\frac{1}{2}$ in.

Presented by the Hon. W. Fox-Strangways in 1850.

The fresco of the Last Supper at S. Salvi (near Florence), painted in 1526-7, is described by C. and C. (*Ital.* III. 572-5), who add: 'If we contrast the magnificent fresco of S. Salvi with the sketch of it which is now in the Gallery at Oxford, we cannot but be surprised anew at the power of Del Sarto. The panel is a counterpart of the fresco without the people at the window, painted in oil with the utmost ease, extraordinarily full of life, but particularly charming for the transparence and harmony of its colour.'

The same or almost the same figures, but with different architecture, are found No. 24, II. 5 (text, p. 61), in the *Cabinet de Prince Eugène Beauharnois*, ascribed to Gaudenzio Ferrari. The picture referred to is on copper.

33.

Christ in the House of Levi. By Paolo Veronese (Paolo Cagliari, 1528-1588. Venetian School).

$41\frac{3}{4} \times 89$ in.

Presented by Mr. Chambers Hall in 1855.

Said to be a finished sketch for the picture painted by P. Veronese in the refectory of SS. Giovanni e Paolo, Venice, 1573. See Ruskin's *Guide to . . . the Academy of Fine Arts at Venice*, Part II, pp. 51-57, where an interesting account is given of the examination of Paolo Veronese before the

Inquisition at Venice in 1573, with reference to some of the accessories introduced in this picture.

Was No. 21 in the Leeds Exhibition of 1868.

34.

Holy Family. 'Il Silenzio.' By Marcello Venusti (1515-1579), from a design by Michel Angelo (M. A. Buonarroti, 1475-1564).

On slate. 20½ × 16 in.

Bequeathed by Mr. George Fairholme in 1846.

'This is one of the numerous sixteenth-century repetitions of a well-known composition by Michel Angelo, of which also there are several engravings. It represents the Virgin sitting with an open book in her right hand; the infant Saviour naked and asleep by her side, his head resting on her knees; in the background Joseph and the infant St. John, the latter with his finger placed on his lips in an attitude expressive of silence.' Sir J. C. Robinson's *Catalogue of Raffaele and Michel Angelo Drawings*, p. 100. An account of an original study bearing some resemblance to the head in this picture is given *Ib.* p. 69.

With this picture, which is stated to have been purchased by Mr. Fairholme from the family of Buonarroti, may be compared No. 1227 in the National Gallery. Marcello Venusti was employed as assistant by Michel Angelo.

35.

The finding of Moses. Venetian School.

Canvas fastened down on wood. 21½ × 16½ in.

Presented by Mr. Chambers Hall in 1855.

36.

Portrait of Zuccherò : painted by himself(?). (Federigo Zuccaro or Sucas, 1543-1609, painted in Italy, France and England).

$38 \times 30\frac{3}{4}$ in.

From the Bodleian Picture Gallery.

Three-quarters length, life size. Three-quarters face. Turns to *l.* Sits at a table with a pair of compasses in his *r.* hand, and a geometrical figure drawn on a paper before him.

This picture when in the Bodleian Picture Gallery was called the portrait of F. Zuccherò by himself. There is a half-length engraving after it by A. Bannerman (1730-1770). The features do not appear to resemble very closely those of the authentic portrait of F. Zuccherò at Florence.

37.

Flute-player. By Caravaggio. (Michel Angiolo Amerigi da Caravaggio, 1569-1609, painted at Venice and Rome).

$17\frac{1}{4} \times 13\frac{3}{4}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Bust, life size, of a young Italian peasant, well illustrating Caravaggio's management of light and shade.

38.

Head of a young man. Sketch, attributed to Sir Antony Van Dyck (1599-1641. Flemish School). See No. 43.

$21\frac{3}{8} \times 17\frac{7}{8}$ in.

Presented by Mr. Chambers Hall in 1855.

Nearly life size. Three-quarters face. Turns to *r.*

39.

Portrait of the Princess Mary, afterwards Queen of England.

Panel. $38\frac{1}{2} \times 28\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

Hazel eyes, eyebrows slight, nose nearly straight, lips thin, wavy hair of a light reddish brown, young face, fair complexion, small wart on left cheek. Figure about to knees. Life size. Behind is a chair with crimson back. In front on a green cushion lies a small open book with Greek characters, apparently intended by the painter to represent *ἀνέχου καὶ ἀπέχου* ('Bear and forbear'), the famous saying of Epictetus. The Arms in a lozenge at the top on *l.* were perhaps added by some ignorant person, as the lilies of France are seen on a ground *gules*.

Called in the Cat. of 1879 'Princess Mary Tudor, third wife of Charles Brandon, Duke of Suffolk,' but is unlike other portraits of that lady. An engraving by C. Hall of 'Mary the 1st Queen of England, as large as life, from an original drawing in the Collections of Mar^l. Tunstall, Esq., published Feb. 2, 1778, by J. Thane,' strikingly corresponds in features and attitude with this portrait, though the dress is different.

Queen Mary was born in 1516 and died in 1558.

40.

Portrait, unknown. Attributed to Philippe de Champaigne (1602-1674. French School).

25×21 in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Bust, life size. Oval. Three-quarters face. Turns to *r.*

41.

Portrait of Oxenstiern.

$$34\frac{3}{4} \times 26\frac{3}{4} \text{ in.}$$

From the Bodleian Picture Gallery. Presented by Dr. Rawlinson in 1734.

Rather over life size. Three-quarters face. Turns to *r.* Half-length, in oval.

In the Bodleian Donations Book described as 'Axel Oxenstiern, Canc. Sueciæ.' In the Bodl. Gall. Cat. of 1759 (p. 12), 'Count Oxenstiern, a Sweed.' In that of 1840 (Norris) 'Oxenstiern (Axel), grand Chancellor of Sweden and Prime Minister to Gustavus Adolphus (by Van Hulle).' In the Galleries Cat. of 1879, 'Sir John Oxenstiern, by Mirevelt.'

The balance of evidence is in favour of this picture being a portrait of the father, Axel Oxenstiern (1583-1654), not of the son, Johann Oxenstiern (1611-1657). The latter died at the age of 46, whereas the portrait seems to be of a man somewhat older than this. Axel Oxenstiern was 49 years old when Gustavus Adolphus was killed at Lützen in 1632, and his statesmanship was the mainstay of Sweden during the years that followed. A phrase of his, in a letter to his son, is still often quoted: *Nescis, mi fili, quantilla prudentia homines regantur* ('You know not, my son, how little wisdom it takes to govern men').

42.

Portrait of a Countess of Bedford. Attributed to Cornelis Janssens, called Janssens Van Keulen (1590-1665. Dutch School).

$$20\frac{7}{8} \times 16\frac{1}{2} \text{ in.}$$

Presented by Mr. P. B. Duncan in 1846.

Life size. Less than half-length. More than three-quarters face. Turns to *r*.

There is some reason to think that the lady represented is Catherine (Brydges), wife of Francis, who succeeded as fourth Earl of Bedford in 1627.

43.

Head of a man. Sketch attributed to Sir Antony Van Dyck (1599-1641. Flemish School). See No. 38.

$21 \times 17\frac{3}{4}$ in.

Presented by Mr. Chambers Hall in 1855.

Nearly life size. Nearly full face. Turns to *l*.

44.

A Lady, seated. Attributed to Willem de Keyser (about 1647-1692. Flemish School).

Panel. $23\frac{3}{4} \times 18\frac{1}{2}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Portrait of a lady, dressed in black and green velvet. Has been also attributed to Nicolas Maes or Maas (1632-1693).

45.

The Ecstasy of St. Augustine. By Sir Antony Van Dyck (1599-1641. Flemish School).

Panel, arched at top. $17\frac{1}{2} \times 10\frac{3}{4}$ in.

Presented by Mr. Chambers Hall in 1855.

The Saint, falling backwards as he sees the Vision, is supported by two angels, one of whom points upwards. On the *l*. kneels St. Monica (St. Augustine's mother). Another figure kneels on *r*. Above, supported by cherubs, sits our

Lord, His hands held out, as if displaying His wounds. On His left is indicated the triangle, the emblem of the Trinity.

A sketch, done *en grisaille*, for the large picture by Van Dyck in the church of St. Augustine at Antwerp, painted in 1626. An engraving of the latter by Peter de Jode, jun., with a Latin dedication by Van Dyck to his sister Susanna, is substantially identical with this sketch. Smith (*Catalogue Raisonné*, Part III. p. 3, no. 5) says that the original sketch done *en grisaille* is in the collection of Paul Methuen, Esq. (afterwards Lord Methuen); and *The English Connoisseur*, II. p. 30, mentions among his pictures 'St. Augustine in an ecstasy contemplating the Mystery of the Holy Trinity and the Incarnation of our Saviour, a very highly finished sketch by Van Dyck of the finest picture he ever painted.'

On back: 'Esquisse par A. Van Dyck: le tableau est à l'église de St. Augustin à Anvers.'

46.

An Italian Study. By Thomas Wyck (about 1616-1677. Dutch School).

Panel. $12\frac{1}{4} \times 9\frac{3}{4}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

T. Wyck is said to have resided as a young man for some time in Italy, chiefly in the neighbourhood of Naples, where he executed many sketches. He came to England about 1660.

47.

The Annunciation. A sketch attributed to Sir Antony Van Dyck (1599-1641. Flemish School).

Panel. $16\frac{1}{2} \times 12\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

48.

Landscape with a Tower. A sketch by Peter Paul Rubens (1577-1640. Flemish School). See No. 51.

Panel. $11 \times 14\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

49.

Sea Piece. By Adam Willaerts (b. 1577. Dutch School).

Panel. $18\frac{1}{2} \times 41$ in.

From the Bodleian Picture Gallery.

In Bodl. Gall. Cat. of 1840 called 'a sea-shore with a Dutch fish-market.'

A number of men-of-war, some of which carry Dutch colours, are lying off the shore of a bay. A gun is being fired on board the nearest ship, apparently a salute in honour of the distinguished person in the galley on *r.*, to whom another figure doffs his hat. On the shore a gentleman and lady with their son are talking to a fisherman. Other groups of fishermen in foreground.

50.

Portrait of a Young Man. Dutch School. XVIIth Cent.

Panel. $18\frac{3}{4} \times 14\frac{1}{4}$.

Full length figure, standing in a room, on the wall of which, to *l.*, hangs a picture of ships at sea.

51.

Landscape: Sunset. A sketch by Peter Paul Rubens (1577-1640. Flemish School). See No. 48.

Panel. $10\frac{1}{2} \times 15$ in.

Presented by Mr. Chambers Hall in 1855.

52.

Still Life: Fruit, musical instruments, &c. Dutch School.

$41\frac{3}{4} \times 63\frac{1}{8}$ in.

From the Bodleian Picture Gallery.

Has been attributed to Heda (Willem Klaasz Heda of Haarlem, 1594-1678).

53.

Landscape: Figures, sheep and cattle. By Cuyp (Aelbert Cuijp, 1605-1691. Dutch School).

Panel. $14 \times 16\frac{1}{2}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Signed 'A. Cuyp' (on the stone in the centre of the foreground). Cuyp is said to have usually signed his initials in early life, and A. Cuijp in his later works.

45.

Landscape: Farm-house and peasants: house on left. By David Teniers, the younger (1610-1694. Flemish School). See No. 58.

Panel. $9\frac{1}{4} \times 13$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Panel slightly smaller than that of No. 58. In arrangement of cottages and background, resembles an engraving called *La Chaumière* (Gal. Napoleon), but the figures are different.

55.

Interior with Figures. 'The Cotters' Repast.' By Adriaen van Ostade (1610-1685. Dutch School).

Panel. $7\frac{5}{8} \times 9\frac{1}{2}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Signed (on a white paper on wall to l.) 'A. v. Ostade' (the 'A' and 'v' joined together), with date 1637; a very early picture of the master. On back, only partially legible: 'A. Ostade, du Cabinet de Me. la C.' Bryan mentions this picture among A. van Ostade's more important works.

56.

The Village Surgeon. By David Teniers, the younger (1610-1694. Flemish School).

Panel. $10\frac{1}{4} \times 13\frac{1}{8}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

In Smith's *Catalogue Raisonné* (Part IX. p. 443) is mentioned 'The Village Doctor. The medical professor, wearing a pinkish-grey jacket with yellow sleeves and blue apron, is bending on one knee, removing the dressing from the foot of a patient, a young man; an elderly woman with a basket on her arm stands by. $10\frac{1}{2} \times 13\frac{1}{2}$. P. Sold in a collection, anonymous, by Messrs. Christie and Manson, 1836. 52 gs.' Smith's description omits two figures which occur in this picture. See also Smith's *Catalogue Raisonné*, Part III. p. 370, No. 421. 'The Village Doctor. A third picture, of a similar composition

with the above, but differing in every other respect, and having the addition of a man, supported on crutches, entering the room. See Nos. 108 and 340. $10\frac{1}{2}$ in. by 1 ft. $1\frac{1}{2}$ in. P. Now in the possession of Mr. Artis.' An engraving by T. Major, 1747, called 'Le Chirurgien de Campagne,' shows a similar composition.

On back, a seal showing the letters W. T., with an ornament above in 17th century style.

57.

Christ Rejected. By David Teniers, the younger (1610-1694. Flemish School). After Bol.

Panel. $19\frac{1}{4} \times 14\frac{1}{4}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.
Ferdinand Bol (1611-1681) studied under Rembrandt.

58.

Landscape: Farm-house and peasants: house on right. By David Teniers, the younger (1610-1694. Flemish School). See No. 54.

Panel. $9\frac{1}{4} \times 13\frac{1}{4}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

59.

Lady Betty Paulet. Attributed to Daniel Mytens, the elder (d. 1656. Painted in England in the reigns of James I and Charles I).

$74\frac{1}{2} \times 53\frac{1}{2}$ in.

From the Bodleian Picture Gallery.

Full length, standing. Life size. Squirrel with collar on r. arm. L. hand holds a small picture of the Magdalen,

perhaps in needlework. On *r.* in background is seen a mansion, with two men and a lady walking along an avenue.

The English Connoisseur (II. 80) mentions in the Picture Gallery 'Lady Betty Paulett, an ingenious Lady of the Duke of Bolton's family in King James the First's time, drawn in a dress of her own work, full length.' Probably the same as the 'Lady Eliz. Paulet,' whose gift of certain admirable needlework was accepted by the University in Convocation, July 9, 1636. Many of the verses written in her honour by Cartwright and others have been preserved. In the Bodleian, a volume of them is 'MS. Bodl. 22.' The eldest brother of this lady was John, fifth Marquis of Winchester, renowned for his defence of Basing House (1643-1645).

60.

Studies for a Picture of Dogs and a Monkey.
Attributed to Jan Fyt (1609-1661. Flemish School).

$32\frac{3}{4} \times 41\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

The studies are evidently made with a view to a different arrangement of the figures. Part of leg only shown with chain. Of the two dogs in a line the further one has no body or hind legs. A second monkey's head appears to be suggested above the dogs.

61.

Rome: The Piazza del Popolo. By Canaletto
(Antonio Canal, 1697-1768. Venetian School).

$37\frac{7}{8} \times 52\frac{1}{4}$ in.

Bequeathed by the Rev. J. W. Mackie, M.A., in 1847.

The view is apparently taken from over the gateway of the Porta del Popolo (the old Porta Flaminia). In the centre

of the Piazza is the obelisk, placed on this site by Sixtus V. in 1589, but originally brought to Rome from Heliopolis, and erected in honour of Apollo by Augustus. Beyond is the opening of the Corso, between the twin churches of S. Maria di Monte Santo and S. Maria de' Miracoli. In the foreground behind the wall to *l.* rise the terraces of the Pincio, with the church of the Trinità de' Monti beyond them.

62.

Landscape with figures. By Andrea Locatelli (1660–1741. Roman School). See No. 63.

$$18\frac{3}{4} \times 11\frac{3}{4} \text{ in.}$$

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Composition: tree and rock; soldiers and other figures in the centre and to the *l.*

63.

Landscape with figures. By Andrea Locatelli (1660–1741. Roman School). See No. 62.

$$18\frac{3}{4} \times 11\frac{3}{4} \text{ in.}$$

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Composition: tree and rock; soldiers and other figures to *r.*

64.

Verona: Old Mills. By Canaletto. (Antonio Canal, 1697–1768. Venetian School).

$$20\frac{1}{4} \times 37\frac{1}{2} \text{ in.}$$

Presented by Mr. Chambers Hall in 1855.

65.

View in Venice. By Francesco Guardi (1712-1793. Venetian School).

$19 \times 24\frac{7}{8}$ in.

Presented by Mr. Chambers Hall in 1855.

66.

Venice: The Papal Benediction in front of the church of SS. Giovanni e Paolo. By Francesco Guardi (1712-1793. Venetian School).

$24\frac{3}{4} \times 31\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

The Pope is on a temporary balcony, approached by a double flight of stairs erected in front of the façade of the Scuola di S. Marco, with ecclesiastics and officials on each side. A crowd occupies the Piazza and the neighbouring bridge. To *r.* is the west end of the church, and in the foreground the statue of Bartolommeo Colleoni. The church was formerly the burial-place of the doges.

67.

Ruins and Figures: a composition. By Pannini (Giovanni Paolo Pannini, 1695-1764. Roman School). See No. 68.

$24\frac{1}{2} \times 18\frac{1}{2}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Pannini was a pupil of Andrea Locatelli, and applied himself to designing the remaining monuments of ancient architecture in and near Rome.

68.

Ruins and Figures: a composition. By Pannini (Giovanni Paolo Pannini, 1695-1764. Roman School). See No. 67.

$24\frac{1}{2} \times 18\frac{1}{2}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

69.

Portrait of Captain Hall, R.N. By Johan Zoffany, R.A. (1735-1810).

$32 \times 26\frac{1}{4}$ in.

Presented by Mr. Chambers Hall in 1855.

Half-length figure in uniform, holding a sextant. Captain Hall was the father of Mr. Chambers Hall.

70.

Portraits of Stephen Peter Rigaud and Mary Anne Rigaud. By J. F. Rigaud, R.A. (1742-1810).

$49\frac{1}{2} \times 36\frac{1}{2}$ in.

Presented by Miss Rigaud in 1889.

S. P. Rigaud, b. 1774; Professor of Geometry and Experimental Philosophy, 1810; Observer at Kew, 1814; Professor of Astronomy and Radcliffe Observer, 1827; d. 1839.

71.

Portrait of Robert Walker. By himself (d. 1658).

$29\frac{1}{8} \times 24$ in.

From the Bodleian Picture Gallery.

Signed '... Walker, pict^{or} et pinxit' (in *r.* lower corner). Half-length, life size, *r.* forefinger pointing upwards to an antique statuette or cast of Hermes suspended from the wall in *r.* upper corner.

Lent to the First Exhibition of National Portraits, 1866 (No. 809 in Cat.).

Dallaway says (Walpole's *Anecdotes*, II. 73), 'there is a good print of Walker holding a drawing, by Lombart, from the original at Belvoir Castle.' This engraving has underneath, 'Robertus Walker, pictor et pinxit.'

Walker has received the name of 'Cromwell's Painter,' as being the principal artist employed by the Protector. Under the Commonwealth he produced many fine portraits of members of the Republican party. Little is known of his life.

72.

A Society of Artists. By William Hogarth (1697–1764).

$23\frac{3}{4} \times 28\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

'Portraits of a Society of Artists, that existed about 1730. This sketch in oil was in the possession of the late firm of Boydell and Co., and passed with their stock into the hands of Messrs. Hurst, Robinson and Co., at whose sale it was purchased by Mr. W. B. Tiffin. Whilst in his possession it was engraved by Richard Sawyer, and published May 1, 1829. This portrait is now in the possession of Chambers Hall, Esq., of Southampton.' Nichols, *Anecdotes of Hogarth*, II. 376.

On the engraving 'reference is made to the names of the characters upon a tablet.' The names are as follow:—back;

ground (from *l.* to *r.*), Hamilton (leaning on back of chair), Laroon (under *l.* hand statuette), Gibbons (standing at the table), Rysbrack and Vanderbank (seated behind the table), Bridgman (standing behind the latter, last figure but two): foreground (from *l.* to *r.*), Dane and Kent (both seated in front of the table). A bust is in *l.* hand corner, probably of some deceased member of the Society.

William Kent (1685-1748), painter and architect, painted portraits and church pictures. Among his works as an architect was the erection of the Horse Guards.

Johan Van Der Banck (1694-1739), a portrait painter of Dutch extraction, who lived in London, painted the 'Sir Isaac Newton,' in the rooms of the Royal Society.

Marcellus Laroon, the younger (1679-1772), son of 'Old Laroon,' was known in his day as a draughtsman of considerable power.

73.

Greenwich Hospital from the River. By Samuel Scott (d. 1772). See No. 77.

$23\frac{1}{4} \times 43\frac{3}{8}$ in.

Bequeathed in 1861, in accordance with the wish of the Rev.
Noel Thomas Ellison.

Formerly attributed to Canaletto.

74.

The Enraged Musician. By William Hogarth (1697-1764).

$15 \times 18\frac{1}{2}$ in.

Presented by Mr. Chambers Hall in 1855.

Described in the British Museum *Catalogue of Satirical Prints*, No. 2517 (1741) as the original for the first design of the Enraged Musician, 'in *chiaroscuro* slightly touched. Ireland believes that there is not extant any finished picture on the subject. This picture was purchased from Mrs. Hogarth by Ireland.'

'Enraged Musician. The original sketch is in *chiaroscuro*. It is engraved in Vol. II of *Graphic Illustrations*. The painting was sold at S. Ireland's sale in 1801 for four guineas, and is now in the possession of Chambers Hall, Esq., of Southampton.' Nichols, *Anecdotes of Hogarth*, II. 358.

It is uncertain who was the original of the character of The Enraged Musician. Dr. Burney (*Gen. Hist. of Music*, Vol. IV. p. 256) says it was Castrucci, first violin at the Opera for some years after 1731, 'the painter having sufficient *polissonnerie*, previous to making the drawing, to have his house beset by all the noisy street-instruments he could get together.' Nichols, however (*Biographical Anecdotes*, p. 254), gives a different account of the matter. Mr. John Festin, the first hautboy player of his time, finding that his pupil, Mr. Vernon, was not up, went into his chamber and, opening a window, sat down in it. The figure with the hautboy was playing under the window. A man with a barrowful of onions came up to the player and sat on the edge of his barrow, and said to the man, 'If you will play the Black Joke I will give you this onion.' The same thing happened again. 'This,' said Festin to Nichols, 'highly angered me.' I cried out 'Z—ds, Sir, stop here. This fellow is ridiculing my profession; he is playing on the hautboy for onions.' Festin mentioned the story to his friend Hogarth, and this, he said, was the origin of The Enraged Musician.

75.

The Progress of the Rake. Attributed to William Hogarth (1697-1764).

$13\frac{3}{4} \times 12$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

The Rake's type of face and the incident of the watch are both rather in the style of Plate 3 of the *Rake's Progress* (1735). In all other respects the two designs are quite different.

76.

The Inn Yard. By William Hogarth (1697-1764).

$12\frac{5}{8} \times 15\frac{3}{4}$ in.

Presented by Mr. Chambers Hall in 1855.

On back in Mr. Chambers Hall's hand:—'Hogarth. Brought from the neighbourhood of Reading. Evidently oil sketch for the engraving. No other picture of it known. C. H. 1855.'

Closely corresponds with the engraving of the same subject published in 1747. The British Museum *Catalogue of Satirical Prints*, No. 2882 (1747) gives three states of the plate, which vary in important details.

The effigy seen in the yard with the placard 'No Old Baby,' refers to 'the cry used by the opponents of the Honourable John Child Tylney (then Viscount Castlemaine and later Earl Tylney), when he stood member for the County of Essex against Sir Robert Abdy and Mr. Bramstone At the election a man was placed on a bulk, with an *infant* in his arms, and exclaimed as he

whipped the child, "What, you little Child, must you be a Member?" Lord Castlemaine was then but twenty years of age.' Nichols' *Biographical Anecdotes*, p. 284.

Nichols was unable to identify the inn. The sign of the Angel is seen in the picture with an inscription below, and underneath is written in the print THE OLD ANGLE IN TOM^s BATES FROM LUNDUN.

77.

Chelsea Hospital from the River. By Samuel Scott (d. 1772). See No. 73.

$23\frac{1}{4} \times 43\frac{3}{8}$ in.

Bequeathed in 1861, in accordance with the wish of the Rev.
Noel Thomas Ellison.

Formerly attributed to Canaletto. The round building shown to *r.* is the Rotunda, Ranelagh.

78.

The Marquis of Granby relieving a distressed soldier and his family. By Edward Penny, R.A. (1714-1791).

$39 \times 49\frac{1}{2}$ in.

From the Bodleian Picture Gallery. Presented by Mr. E. Penny
in 1787.

Bryan mentions a print of this picture. A mezzotint 'printed for R. Sayer and J. Bennett, published Oct. 10, 1779' (probably from this picture), reproduces exactly the chief figures of the composition but changes many of the details, making the height greater than the width.

Redgrave (*Dict. of Painters of the English School*) says that this and No. 82 are the chief of Penny's subject pictures.

John, Marquis of Granby, was the eldest son of the third Duke of Rutland. In 1759 he became Commander-in-chief of the British forces in Germany, and in 1766 Commander-in-chief of the forces in Great Britain. He was born Jan. 17 $\frac{20}{21}$: died 1770, universally lamented.

79.

View of Lambeth Palace from the River. By Samuel Scott (d. 1772). See No. 81.

$23\frac{1}{2} \times 43\frac{8}{8}$ in.

Bequeathed by Mrs. Anne Hind in 1870.

Formerly (with No. 81) in the possession of Dr. Cyril Jackson, Dean of Ch. Ch., and then of Dr. Phineas Pett of Ch. Ch.

80.

Landscape: Sportsman and Dogs.

$36\frac{1}{2} \times 48$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

A wide view across a sunlit country with blue distance. In foreground a man loading his gun, accompanied by three dogs. Tree to *l.*, to which a horse is tied.

On back (on older of two papers): 'The Portrait of Captain Phillips of Culham. Painted by Richard Wilson, R.A., and presented to him by the Artist.'

81.

View of the Temple Gardens and the adjacent Buildings from the River. By Samuel Scott (d. 1772). See under No. 79.

$23\frac{3}{4} \times 43\frac{1}{2}$ in.

Bequeathed by Mrs. Anne Hind in 1870.

A small engraving of a similar view (Crace Collection, British Museum) is called 'View of the Savoy, Somerset House, and the Water Entrance to Cuper's Garden. Painted by Samuel Scott. Engraved by W. M. Fellows. Published by J. T. Smith, 1808. From a picture in the Collection of the Rev. Philip Duval, D.D. and F.A.S.'

82.

The Death of General Wolfe. By Edward Penny, R.A. (1714-1791). See No. 78.

$39\frac{3}{4} \times 49\frac{1}{2}$ in.

From the Bodleian Picture Gallery. Presented by Mr. E. Penny in 1787.

Wolfe seated on the ground is supported by a soldier. A surgeon (Mr. Adair) holds a handkerchief to the face of the dying man. To the l. a soldier waving his cap cries, 'They run, they run.'

Bryan says that a mezzotint of this published by Mr. Sayer met with a very extensive sale.

Wolfe (James), b. 1726, was appointed by Pitt to the command of the expedition against Quebec, and was killed on the Heights of Abraham in the moment of victory, Sept. 13, 1759.

83.

The Old Rectory Barn, Denton, Norfolk. By Paul Sandby, R.A. (1725-1809).

13 × 16 in.

Presented by the Rev. Greville Chester in 1888.

84.

Portrait of David Garrick. By Pompeo Battoni (1708-1787. Roman School).

$28\frac{3}{4} \times 24$ in.

From the Bodleian Picture Gallery.

Half-length, less than life size, standing. On a table on *l.* lies a copy of Terence, half open at a page which shows the collection of masks for the *Andria*; an inscription, by an English hand, is at top of picture on *l.*: 'David Garrick, Esq. Given at Rome, 1764.'

Garrick (the famous actor, b. 1716, d. 1779) went abroad for a year in 1763-4, and was at Rome for a fortnight in the spring of 1764. The book appears to be the Urbino edition of Terence (1736), with engravings from the Vatican MS.

85.

Garrick as Abel Drugger. By Johan Zoffany, R.A. (1735-1810). Two sketches.

Each 13 × 7 in.

Presented by Mr. Chambers Hall in 1855.

Abel Drugger, in Ben Jonson's *Alchemist*, a simple-minded seller of tobacco duped by the pretended alchemist, was one of Garrick's most successful comic parts. He was painted

in the character more than once by Zoffany, the best-known picture being that belonging to the Earl of Carlisle (No. 316, Guelph Exhibition, 1891), bought by Sir Joshua Reynolds for 100 guineas at the R.A. Exhibition of 1771. The dress is the same as in these sketches, the action different.

86.

Landscape. By George Barret, R.A. (1728-1784).

$25\frac{3}{4} \times 33\frac{7}{8}$ in.

Presented by Mr. J. F. Boyes, M.A.

A piece of water with a sunset sky seen beyond trees.

87.

Study of a Coast Scene. By Richard Wilson, R.A. (1714-1782).

$16\frac{3}{4} \times 23\frac{5}{8}$ in.

Presented by Mr. Chambers Hall in 1855.

Trees to *l.*, beyond which is seen a cove with steep cliffs. A boat with two men to *r.*

88.

Landscape: Lago di Agnano. By Richard Wilson, R.A. (1714-1782).

$16\frac{1}{8} \times 20\frac{3}{4}$ in.

Presented by Mr. Chambers Hall in 1855.

To the extreme *l.* is seen Vesuvius with double peak and smoke. To the *r.* the sea, and in the distance the island of Capri. In the centre the distant coast near Sorrento is seen across the Bay of Naples. The lake, which is described in

Murray's *Handbook for South Italy*, 1862, is now drained (Baedeker, 1875).

On back: 'Lago di Agnano, with the Promontory of Minerva and the Island of Capri in the distance.'

89.

White the Paviour: Study for Ugolino. By Sir Joshua Reynolds, P.R.A. (1723-1792).

$29\frac{1}{2} \times 23$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Half-length, very slightly painted. Wears a thick yellow wig. Grey moustache.

In the National Gallery is (No. 106) 'A man's head in profile, 23×18 in., engraved by S. Reynolds and by J. Rogers for Jones' *National Gallery*. This is a study from the head of a person (White, a paviour) who served Sir Joshua as a model for Count Ugolino in the celebrated picture . . . at the R.A. in 1773, now in the collection at Knole in Kent.' *Official Catalogue*, 1890.

90.

Portrait of Joseph Warton, D.D, Headmaster of Winchester. By Sir Joshua Reynolds, P.R.A. (1723-1792).

$29\frac{3}{8} \times 24\frac{3}{8}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Half-length, showing r. hand; life size.

Warton (Rev. Joseph, D.D.), b. 1722; pub. 'Odes' 1746; and Essay on the Genius and writings of Pope, 1756, 1782; Headmaster of Winchester, 1766; pub. ed. of Pope's works, 1797; d. 1800 (*Cat. National Portrait Exhibition*, 1867, No.

592). Elder brother of Rev. Thomas Warton, whose portrait by Sir Joshua, lent by Trinity College, Oxford, was No. 593 of the same Exhibition.

Engraved in mezzotint by J. R. Smith, 1777. There is also a poor engraving by A. Cardon, published in 1806.

91.

Portrait of Charles, second Duke of Grafton. By Sir Joshua Reynolds, P.R.A. (1723-1792).

93 × 57 *in.*

From the Bodleian Picture Gallery. Presented by Mr. R. H. Beaumont in 1815.

Full-length, standing; life size. Wears the robes of the Order of the Garter, and carries in his *r.* hand the Lord Chamberlain's wand of office.

Charles Fitzroy, second Duke of Grafton, K.G. (1683-1767); Lord-Lieutenant of Ireland, 1720; Lord Chamberlain of the Household, 1724. From an entry in Sir Joshua's pocket-book it appears that the Duke sat to him in 1755.

There is some reason to think that the face only of this portrait is by Sir Joshua.

92.

Sketch for the figure of Charity in the west window of New College Chapel, Oxford. By Sir Joshua Reynolds, P.R.A. (1723-1792).

67 $\frac{7}{8}$ × 26 $\frac{3}{4}$ *in.*

Presented by Mr. Chambers Hall in 1855.

Engraved in stipple by G. S. and J. G. Facius. The separate pictures reproduced in the window were bought at

the Marchioness of Thomond's sale, in 1821, by Lord Normanton.

93.

Portrait of Grandi. By John Opie, R.A. (1761-1807).

$17\frac{1}{2} \times 14$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Grandi was an Italian colour-grinder, who sat to Reynolds for King Henry VI in the 'Death of Cardinal Beaufort.' (Hazlitt's *Conversation of James Northcote*, 1830, p. 174.)

In *Opie and his works* (J. J. Rogers, 1878) mention is made of 'Mr. Grandi, inventor of a composition for painter's canvas. This portrait was painted by Opie on a canvas so prepared by him. A bust, life size, of a handsome man about the age of 40; black hair.'

94.

Sketch for the Portrait of Captain Philemon P. Pownoll, R.N. By Sir Joshua Reynolds, P.R.A. (1723-1792).

$19\frac{3}{4} \times 13\frac{1}{4}$ in.

Presented by Mr. Chambers Hall in 1855.

The picture is engraved in Graves' *Continuation*. When presented by Mr. Chambers Hall it was called a 'portrait of Admiral Lord Keppel.'

Captain P. Pownoll was born about 1730, and served with much distinction under Admiral Boscawen. He was mortally wounded in an action against the French in 1780, and died in the arms of his first lieutenant, Edward Pellew (afterwards Lord Exmouth).

95.

Portrait of Mrs. Meyrick (or Merrick). By Sir Joshua Reynolds, P.R.A. (1723-1792).

$37\frac{1}{2} \times 29\frac{3}{8}$ in.

Presented by Mr. Chambers Hall in 1855.

Three-quarters length, standing. Turns to *r.* *L.* hand is partially seen, pulling up a long glove on *r.* arm. Black hat and feather, with grey lining: black mantle, white dress. Background, blue sky with light clouds; below a landscape; blue hills in distance.

In the Catalogue of 1859 called 'Mrs. Braddyll,' but, it would seem, wrongly.

A Catalogue of the Portraits Painted by Sir J. Reynolds (W. Cotton, 1857) mentions 'Merrick, Mrs. In a hat and cloak. Half-length. University Gallery, Oxford. Engraved by S. W. Reynolds.'

The picture, when presented by Mr. Chambers Hall, was called 'Miss Keppel.' 'It has been said that this picture was the first portrait by Sir Joshua after his return from Italy, to which country he was conveyed by Admiral Keppel' (MS. letter of Mr. Chambers Hall).

96.

James Paine, Architect, and his Son. By Sir Joshua Reynolds, P.R.A. (1723-1792).

$49\frac{1}{8} \times 39\frac{1}{4}$ in.

From the Bodleian Picture Gallery. Bequeathed by Mr. James Paine, junior.

Three-quarters length figures; the father seated at table with plans before him, his son leaning on the back of his chair.

Paine (James), Architect, b. 1717; rebuilt Salisbury Street, Strand; built Kew Bridge and the house at Whitehall, now Dover House; pub. 'Plans, Elevations and Sections of Noblemen's and Gentlemen's Houses, &c.' 1783; d. 1789. Paine (James), son of the above, was a member of the St. Martin's Lane Academy. (*Cat. National Portrait Exhibition*, 1867, No. 545.)

Painted in June, 1764. Engraved in mezzotint by James Watson, 1764; and by Bromley for Graves' *Continuation*.

97.

Archway at Bologna. By George Jones, R.A. (1786-1869).

18 × 15½ in.

Presented by Mrs. George Jones in 1873.

98.

Landscape. By John Constable, R.A. (1776-1837).

12½ × 14⅝ in.

Presented by Mr. Chambers Hall.

An open air study. River in foreground, with village to *r.* among trees. Green hills seen in distance across meadows.

99.

Portrait, unknown.

23¾ × 21 in.

From the Bodleian Picture Gallery.

Formerly called 'Portrait of Gainsborough, by Stewart.' It is doubtful, in spite of a certain resemblance, whether the portrait is intended for Gainsborough. It may be the work

of James Stewart, who was appointed Sergeant Painter to George III in 1764.

100.

Landscape. By Sir George Howland Beaumont, Bart. (1753-1827).

$35\frac{5}{8} \times 27\frac{1}{2}$ in.

From the Bodleian Picture Gallery. Presented by the Painter.

A pool in a wood, with three figures round a lighted fire, and a glimpse of blue distance.

101.

Landscape with Cattle. By Thomas Gainsborough, R.A. (1727-1788).

$32 \times 26\frac{3}{4}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Pool with cattle in foreground, overhung by wooded bank. Shepherd and sheep in middle distance.

102.

Southampton Castle. By Sir Augustus W. Callcott, R.A. (1779-1844).

29×24 in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

On the back is written on an old piece of wood: 'The Castle at Southampton, painted by Callcott for the Marquess of Lansdowne.' Also a statement that the Castle was built by John Henry, second Marquess of Lansdowne, and has since been demolished.

Painted on a spoilt canvas, on the back of which is a half-length figure with much drapery; no face appearing.

103.

Sea Piece. By J. M. W. Turner, R.A. (1775-1851).

$13\frac{3}{8} \times 17\frac{3}{8}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Fishing boats in foreground; ship in middle distance. Dark cloud overhead; coast in sunlight beyond.

On back: 'Sheerness and the Isle of Sheppey, with the junction of the Thames and the Medway from the Nore.'

A larger picture, 'Sheppey' (No. 36, Exhib. of Old Masters, 1891), in the possession of Lord Wantage, also by Turner, bears some resemblance to this in treatment.

104.

Southampton. By D. C. Read (1790-1851).

$18\frac{1}{4} \times 31$ in.

Presented by Mr. Chambers Hall in 1855.

105.

Portrait of Sir Walter Scott, Bart. By Colvin Smith, R.S.A. (1795-1875).

$29\frac{1}{2} \times 24\frac{1}{4}$ in.

Presented by the Rev. J. Traherne in 1854.

Sir W. Scott in his *Journal*, Vol. II, frequently mentions sitting to Colvin Smith in the years 1828-30. 'Sedet aeternumque sedebit Infelix' is at last the sitter's comment.

This picture formerly belonged to Dr. Edward Copleston, Bishop of Llandaff. See Lockhart's *Life of Scott* (VIII. 427, ed. 1878), where it is stated that Colvin Smith made no less than fifteen copies of the same portrait for Sir Walter's friends,

among others for the Bishop of Llandaff. There is evidence that Sir Walter gave the artist a special sitting for this replica.

106.

Landscape. By George Morland (1763-1804).

$17\frac{1}{2} \times 21\frac{7}{8}$ in.

Bequeathed by the Rev. Thomas Penrose, D.C.L., in 1851.

Horses by a pool in foreground. Hunting scene in middle distance.

On back: Bought at Mr. Archbant's (?) sale, April, 1839.

107.

The Descent from the Cross. By Sir Antony Van Dyck (1599-1641. Flemish School).

$105 \times 54\frac{1}{4}$ in.

Presented by Mr. Charles T. Maude in 1869.

See Smith's *Catalogue Raisonné*, Part IX. p. 491. 'The Descent from the Cross. The composition exhibits the body of the Saviour as having just been lowered from the Cross on some drapery One arm is held by the Virgin, who looks up with a piteous and imploring countenance, seeming to say 'Were ever sorrows like mine?' The other arm is supported by St. John, whose face is seen in a profile view, looking downwards. The Magdalen stands with her hands united, musing in silent grief. This grand altarpiece is engraved by Caukerken. Now in the Collection of Charles Maude, Esq.' *Ibid.* Part III. p. 101, is another note about the picture: 'In the Collection of P. Panné, Esq., 1819; sold by Mr. Christie, 125 guineas. Bought by Mrs. Emerson. Now in the Collection of Charles Maude, Esq.'

108. 109. 112. 114. 118—120.

Copies of Raffaello's Cartoons. By Henry Cooke (1642-1700).

From the Bodleian Picture Gallery. Presented by John, Duke of Marlborough.

See Walpole's *Anecdotes of Painting*, II. 219, with Dallaway's note. 'By order of King William (III) he (Cooke) repaired the Cartoons. Graham says he copied the Cartoons in distemper, with oil of turpentine, by a process of his own.'

For a full account of the original Cartoons, see C. and C., *Raphael*, II. 272-309.

108. The Miraculous Draught of Fishes.

138 × 167 in.

109. Paul Preaching at Athens.

139 × 182 in.

112. Peter and John at the Beautiful Gate of the Temple.

139 × 215 in.

114. Elymas the Sorcerer struck blind.

139 × 176 in.

118. Paul and Barnabas at Lystra.

139 × 220 in.

119. Christ Appearing to the Disciples.

139 × 199 in.

120. The Death of Ananias.

139 × 218 in.

110.

Christ appearing to the Disciples. By Jakob Jordaens (1593-1678. Flemish School).

Panel. $54 \times 74\frac{1}{2}$ in.

From the Bodleian Picture Gallery. Presented by Dr. John King,
Master of the Charterhouse, in 1736.

111.

Moses Striking the Rock. By Jakob Jordaens (1593-1678. Flemish School).

Panel. 51×89 in.

From the Bodleian Picture Gallery. Presented by Dr. John King,
Master of the Charterhouse, in 1736.

113.

The Family of Darius before Alexander the Great after the battle of Issus, B.C. 333. By Antonio Belucci (1654-1726. Venetian School).

84×225 in.

Presented by the Rev. the Hon. G. C. Percival in 1854.

Compare No. 294 in the National Gallery: 'The Family of Darius' by Paolo Veronese. Both pictures represent the scene described by Arrian (*De Exped. Alexandri*, II. 12, 6), when the Persian queen-mother, Sisygambis, mistakes Hephaestion for Alexander.

115.

Portrait of Cardinal Bentivoglio. After Van Dyck.
By Edward Penny, R.A. (1714-1791).

$77 \times 56\frac{1}{2}$ in.

From the Bodleian Picture Gallery. Presented by Mr. E. Penny.

Bentivoglio (Guido), born at Ferrara, 1579. On the death of Pope Urban VIII, in 1644, it was generally thought that Cardinal Bentivoglio would have been his successor; but he died, Sept. 7 of that year.

Van Dyck's picture is in the Pitti Gallery at Florence.

116.

Portraits of the Earl and Countess of Pomfret. By
T. Bardwell (d. about 1780).

From the Bodleian Picture Gallery. Presented by the Countess of
Pomfret, 1759.

Henrietta Louisa, widow of Thomas Fermor, first Earl of Pomfret, presented to the University the collection of marbles called the Pomfret Statues.

117.

Portrait of the Rev. Francis Randolph, D.D.

$39\frac{3}{8} \times 33\frac{1}{2}$ in.

Presented by the Rev. Edward Cardwell, D.D., in 1847.

Painted in 1794. Dr. Randolph was Principal of St. Alban Hall, 1759-1796, and bequeathed a sum of £1000 to the University for the foundation of a Gallery for the exhibition of the Pomfret marbles and other works of art.

IN THE RAFFAELLE GALLERY.

121.

The School of Athens. A copy in oil from the original fresco by Raffaele in the Vatican at Rome. Attributed to Giulio Romano (Giulio dei Giannuzzi, 1492-1546. Roman School).

65 × 79 $\frac{1}{8}$ in.

From the Bodleian Picture Gallery. Presented by Mr. Francis Page, M.P., in 1804.

For an account of the original Fresco, see C. and C., *Raphael*, II. 58-76.

WATER-COLOUR DRAWINGS BY J. M. W. TURNER,
R.A. (1775-1851).

Presented by Mr. John Ruskin, M.A., First Slade Professor of Fine Art, and Founder of the Ruskin School of Drawing.

- | | |
|------------------------------------|--------------------------------------|
| 1. St. Julien, Tours. | For <i>The Rivers of France</i> . |
| 2. Tours. | For <i>The Rivers of France</i> . |
| 3. Tancarville. | |
| 4. Calm on the Loire, near Nantes. | |
| 5. Yarmouth. (?) | |
| 6. Margate. | For <i>The Harbours of England</i> . |

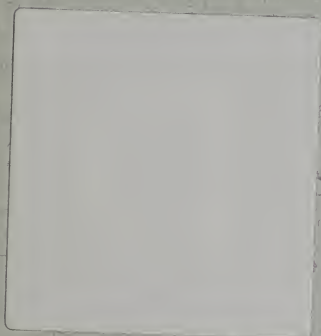
7. Coast of Genoa.
8. Mont Jean. For *The Rivers of France.*
9. Blois. For *The Rivers of France.*
10. Canal of Loire and Cher at Tours.
For *The Rivers of France.*
11. Rietz, near Saumur. For *The Rivers of France.*
12. Orleans. For *The Rivers of France.*
13. Beaugency. For *The Rivers of France.*
14. Near the Coteaux de Meauves.
For *The Rivers of France.*
15. Coteaux de Meauves. For *The Rivers of France.*
16. Amboise. For *The Rivers of France.*
17. Nantes. For *The Rivers of France.*
18. Between Clairmont and Meauves.
For *The Rivers of France.*
19. Angers.
20. Château de Blois. For *The Rivers of France.*
21. Harfleur.
22. Amboise Bridge. For *The Rivers of France.*
23. Amboise (the first thought of No. 22).
24. The Bridge of Blois. Fog clearing.
25. Scene on the Meuse.
26. Château Hamelin. For *The Rivers of France.*
27. Château de Nantes. For *The Rivers of France.*
28. Pisa. The Spina Chapel. For Finden's *Byron.*
29. Venice, Riva dei Schiavone. *Sketch on the Spot.*
30. „ The Academy. *Sketch on the Spot.*
31. „ The Grand Canal. *Sketch on the Spot.*
32. The School of Homer. For Finden's *Byron.*

- | | |
|--------------------|---------------------------------|
| 33. Jericho. | For Finden's <i>Bible</i> . |
| 34. Mount Lebanon. | For Finden's <i>Bible</i> . |
| 35. Combe Martin. | For <i>The Southern Coast</i> . |
| 36. Boscastle. | For <i>The Southern Coast</i> . |

IN THE ANTE-ROOM.

WATER-COLOUR DRAWINGS BY J. M. W. TURNER,
R.A. (1775-1851). Designs for the Oxford University Almanack.

1. South-west view of Christ Church from the Meadows.
1799.
2. Oriel College: First Quadrangle. 1801.
3. Interior of Merton College Chapel. 1802.
4. Worcester College. 1804.
5. Brasenose College: First Quadrangle. 1805.
6. Exeter and Jesus Colleges: Turl Street. 1806.
7. Interior of the Hall, Christ Church. 1807.
8. Oxford from the south side of Headington Hill. 1808.
9. Balliol College: First Quadrangle. 1810.
10. The Cathedral, from Corpus Christi College Gardens.
1811.



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